HOW TO TAKE SX-70 PICTURES

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This booklet tells how to take the best pictures with your Polaroid SX-70 Land camera. Your camera may look slightly different from the one in this booklet, but it works exactly the same. All the information here applies to your camera.

If you ever need more information about taking pictures, call us, free. Our Customer Service representatives are glad to help. We can be reached on weekdays from 8 a.m. to 5 p.m., your time. From anywhere in the continental U.S.A. except Massachusetts, call this number, toll-free:

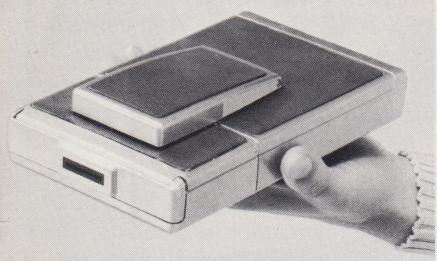
800-225-1384

From Massachusetts and anywhere in Canada, call collect:

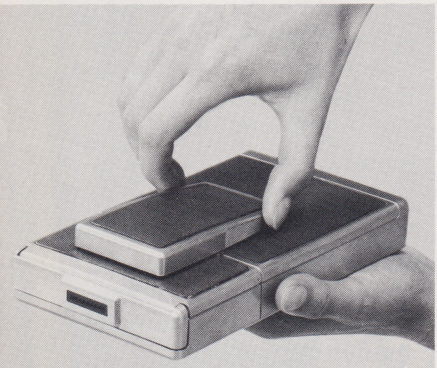
(617) 864-4568

For your convenience, these phone numbers are on your camera, under the lens when the film door is open.

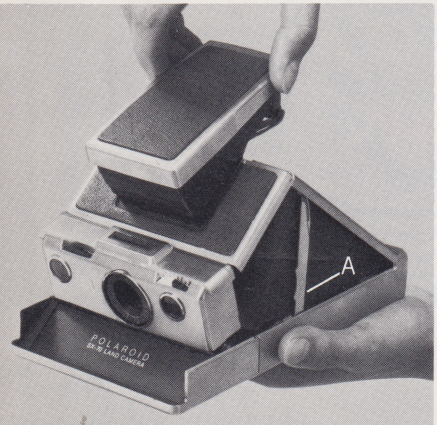
OPENING



Hold the camera in the palm of your left hand.



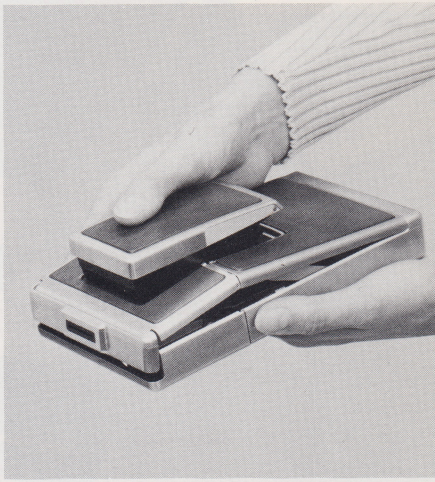
Lift the small end of the viewfinder cap, and pull it straight up...



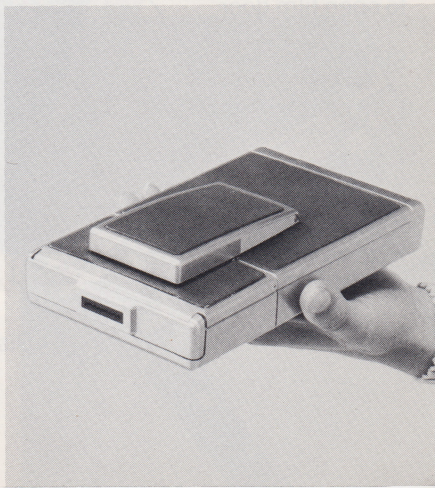
...until the cover support (A) locks.

& CLOSING

Push the cover support toward the rear of the camera.

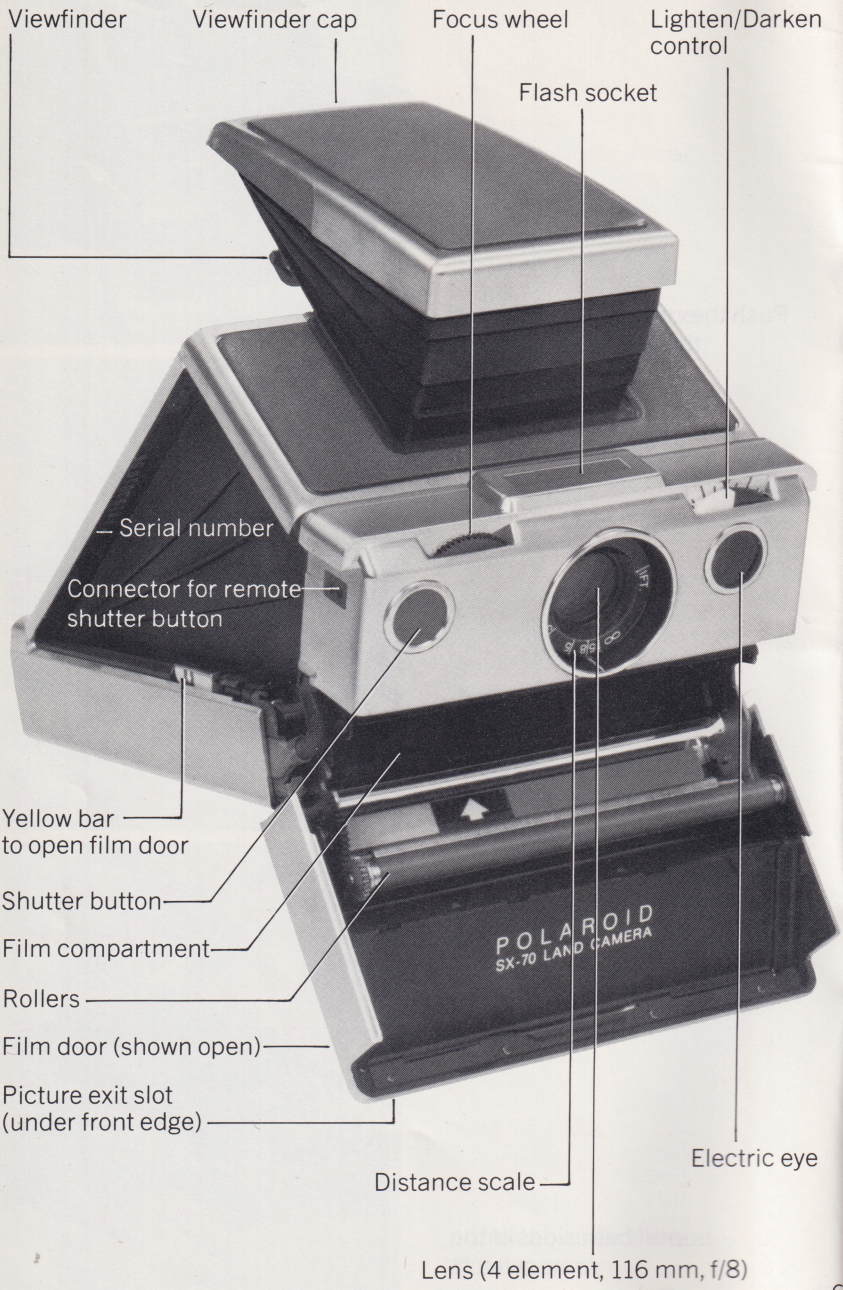


Press down on the viewfinder cap slowly but firmly...



...until **both** sides of the camera latch.

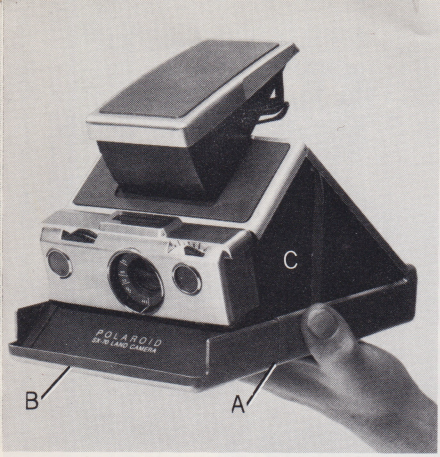
PARTS OF THE CAMERA



Each SX-70 film pack provides ten 3⅛ x 3⅛ inch pictures. Each pack contains a flat battery to supply power for pictures made with that pack. *Only* Polaroid SX-70 Land film can be used in your camera. For flash pictures, use a FlashBar like the one pictured here. It has five bulbs on each side.

The threaded socket in the bottom of your camera is a tripod mount that fits any regular tripod. The picture counter on the rear of the camera is blank when the camera is empty, and sets to 10 when a pack is inserted and the film door is closed. After you take a picture, the counter shows how many are left in the pack. After 10 pictures, the counter stops at 0 and the camera won't let you waste a flashbulb. If you should reinsert a partly used or empty pack, the counter will reset to 10.

The neckstrap that comes with your camera attaches as shown. Its length may be adjusted for maximum comfort and movement.

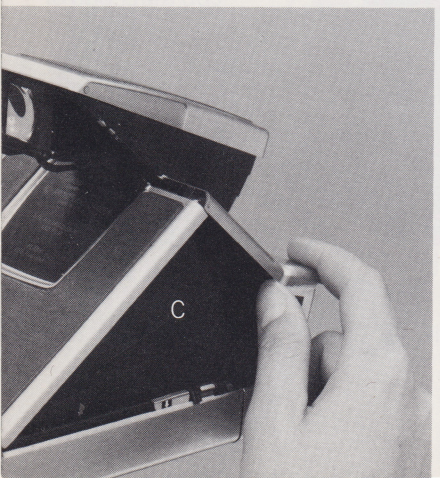


HOLDING

Hold the camera in your left hand, thumb and fingers behind the hinge (A).

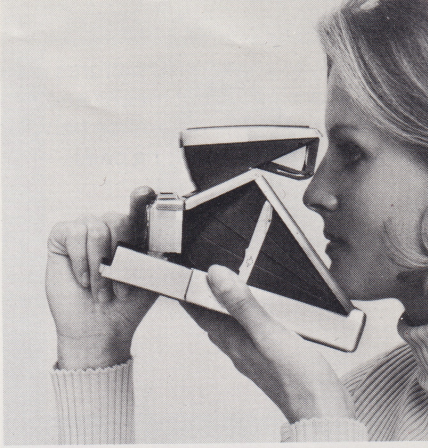
Your fingers should not block the exit slot (B) where the picture comes out of the camera, and your thumb should not touch the bellows (C) where any pressure might interfere with movement of the mechanism inside the camera.

Hold your right hand like this, thumb and index finger extended, other fingers curled tightly into the palm of your hand.

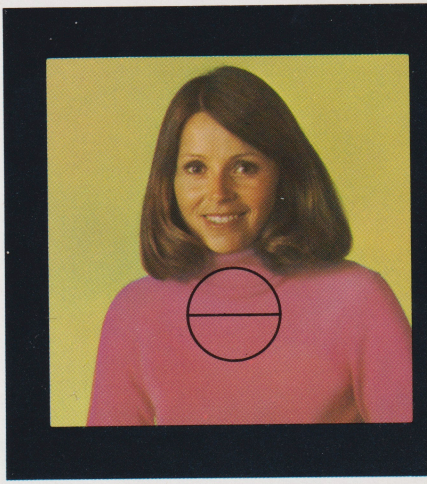


Put your thumb behind the shutter, without touching the bellows (C), and put your index finger on the focus wheel, as shown.

VIEWING

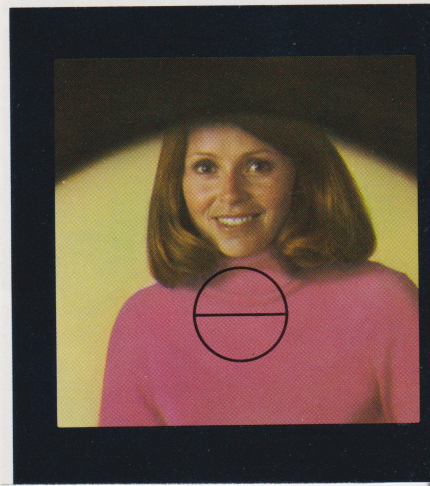


Hold the camera so your eye is about an inch from the viewfinder, and look through the center of the eyepiece.



You should see a square black frame around the scene.

If you don't see all four corners of the frame, move the camera slightly until you do.



The SX-70 viewfinder shows you what you will get in the finished picture, so you can frame your subject just the way you want it in your picture.

The split circle you see in the viewfinder is a focusing aid, which is explained on page 12.

FOCUSING

The key to good SX-70 pictures is careful focusing. Spend a few minutes now learning what it means and how you do it. The care with which you focus makes the difference between taking consistently beautiful pictures and disappointing ones.

Focusing means adjusting the lens of the camera to get the sharpest, clearest image of your subject in the viewfinder. You do it by rolling the focus wheel—just as you might focus with a pair of binoculars.

There are two ways to focus:

- Use the whole image.
- Use the split circle in the lower center of the viewfinder.

Both methods are described and illustrated on the following pages.

ACCURATE FOCUSING IS ESPECIALLY IMPORTANT FOR FLASH

In addition to setting the camera for sharp focus, focusing also influences exposure for flash pictures.

The camera automatically sets the right flash exposure when you accurately focus on subjects from 10½ inches to about 20 feet from the camera. Although the camera can tolerate minor errors in focusing and still produce a properly exposed flash picture, it is best to be sure you have focused accurately.

HOW YOU FOCUS WITH THE WHOLE IMAGE

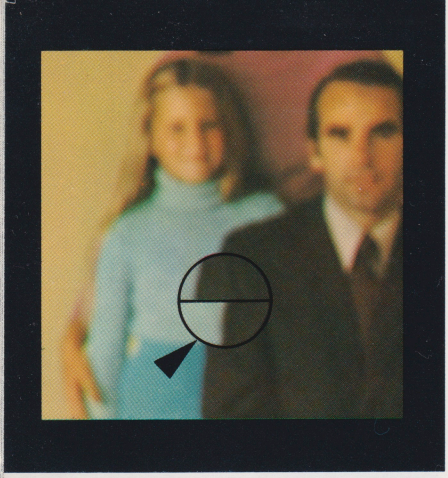
Look at your subject through the viewfinder. Pay no attention to the split circle when you focus with the whole image.

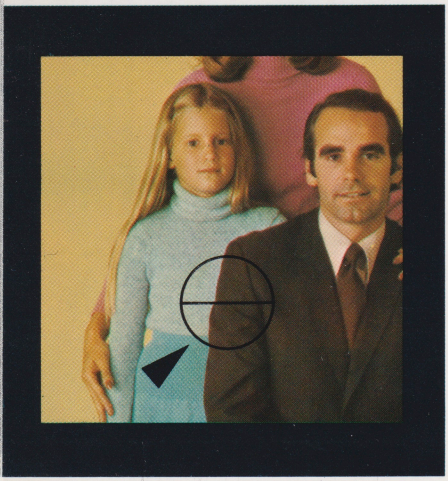
Roll the focus wheel all the way in one direction, then all the way in the other. Notice that the image changes from fuzzy (top picture) to sharp (bottom picture) and back to fuzzy.

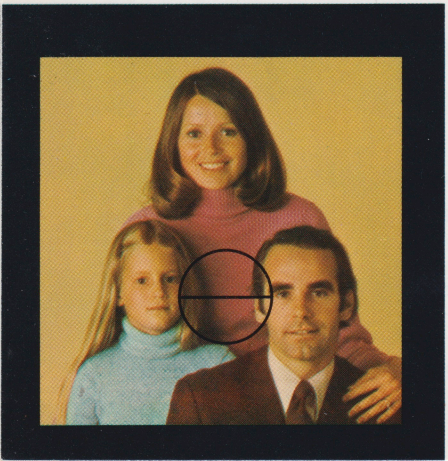
Return the wheel to the point at which the subject began to look sharp and clear. Now roll it just a bit in each direction until you are sure that the most important part of your subject is just as sharp and clear as you can make it (bottom picture).

As you focus, concentrate on the part of your subject that you want sharpest in your picture. For pictures of people, that will usually be the face.

Focusing is like tuning a radio for best reception. Turn slightly past the perfect setting once or twice to be sure you have found it.







HOW THE SPLIT CIRCLE HELPS YOU FOCUS

The split circle is most helpful in dim light and for flash pictures.

Look through the viewfinder and place the split circle over a vertical line on your subject. It could be a necktie, a scarf, a lapel, a piece of jewelry, the front seam of a shirt or a dress or, as shown, the line between a light and dark area. **Choose a line which is the same distance from you as the point you want sharpest in your picture, not behind it or in front of it.**

When the line is broken, your subject will be out-of-focus.

Rotate the focus wheel until the line becomes continuous. Now your subject will be in focus.

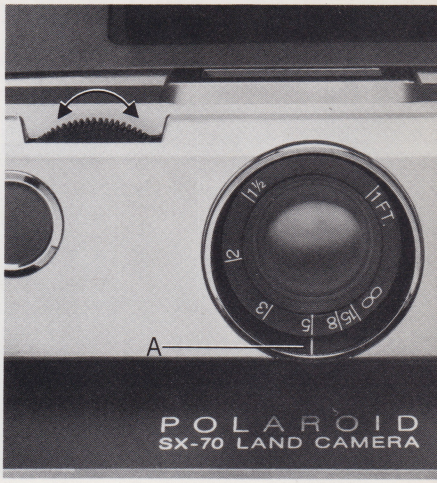
The split circle helps you to focus, not to frame or to view. It is placed low in the viewfinder so it will not interfere with viewing. This means you may have to reframe your picture after you focus. When you reframe, do not change your distance from the subject; simply point the camera slightly up, down, or to one side, until you see in the viewfinder exactly what you want in the picture.

THE DISTANCE SCALE

The distance scale around the lens can be used in two ways. After focusing, you can compare the distance scale setting shown opposite the line (A) with the actual camera-to-subject distance to be sure you have focused accurately.

Or, it can be used to set camera focus when the lighting is too dim to accurately focus through the viewfinder. To do this, estimate the camera-to-subject distance and then rotate the focus wheel until the distance scale is set to that distance.

In the picture at right, the lens is set to 5 feet.

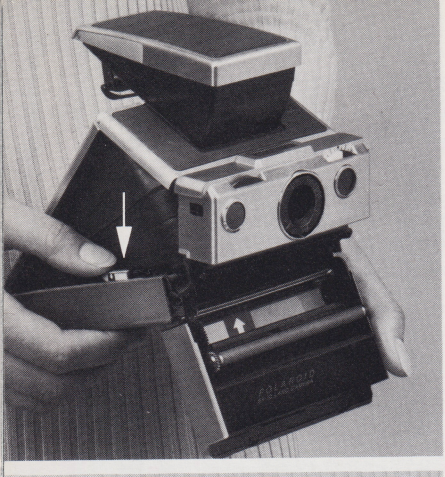


SHARPNESS—FROM NEAR TO FAR—IN SUNLIGHT

On bright, sunny days, if you focus the camera on an object about 15 feet away (or set the distance scale to the 15 foot mark), everything from about 8 feet to the most distant scene will be sharp in the finished picture.

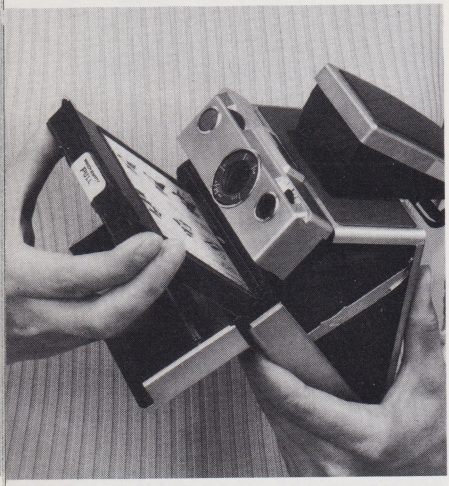
With the camera set this way, the image you see in the viewfinder will not show the wide range of sharpness that the finished picture will have.

Do not attempt to use this technique on overcast days, in dim light or with flash.

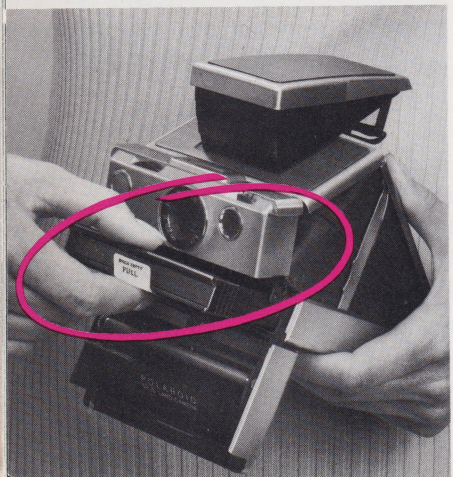


LOADING & UNLOADING

Push down on the yellow bar to open the film door, which should open by itself. Never force the door open.

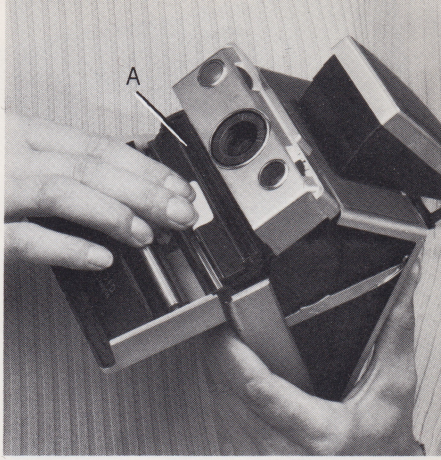


Insert a film pack, holding it by the sides, as shown.



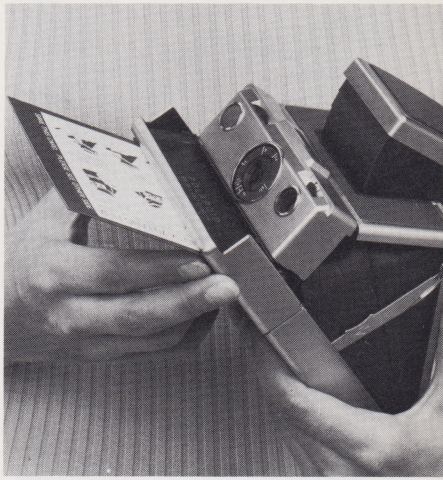
Do not hold it as shown in this picture. By squeezing too hard, you could damage the film.

Push the pack in all the way, until a narrow strip (A) along the end of the pack snaps open.

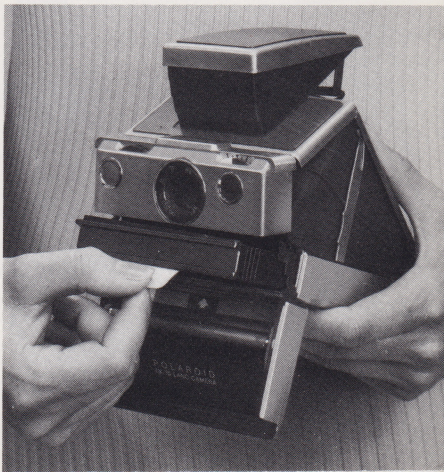


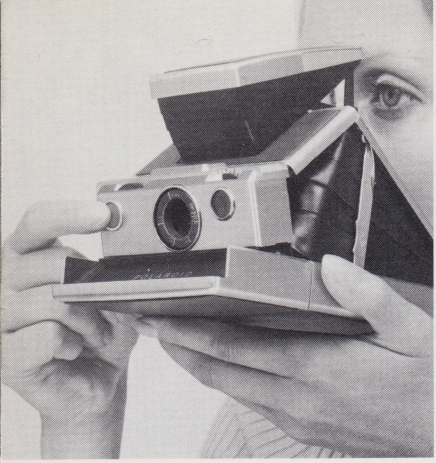
Close the film door, keeping your fingers away from the exit slot. The camera will make a sound and the film cover will come out. Remove it and save it to order copies of your favorite SX-70 pictures.

If the film cover does not come out, see page 30.



To remove a film pack: Open the film door. Remove the pack by pulling on the yellow tab.

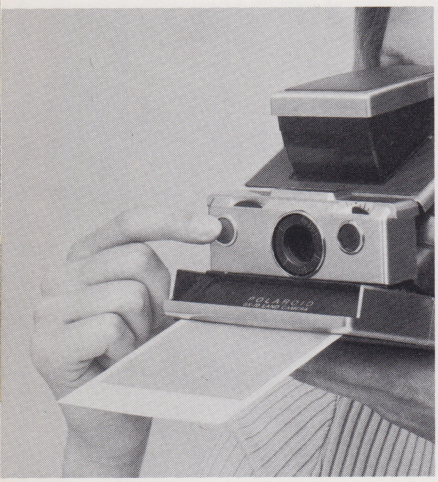




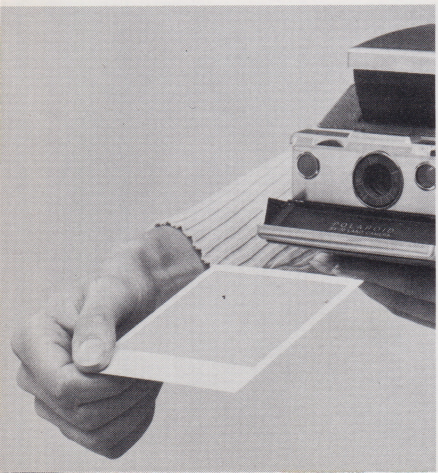
SHOOTING

When you have focused, frame your subject carefully in the viewfinder.

Hold the camera steady and gently press the shutter button. **Hold the button in...**



...until the picture comes out of the exit slot, and all camera sounds stop.



Remove and handle the picture by its wide border. Watch it develop by itself.

Do not bend, squeeze or cut the picture.

If ever the camera does not eject the picture, see page 30.

CAMERA OR SUBJECT MOVEMENT

In dim light or when using flash, you might get a blurred picture if either the camera or the subject moves during the exposure. (Neither you nor your subject should move after hearing the first "click", which occurs before the camera actually takes the picture.)

To assure sharp and clear pictures under all conditions, avoid these:

CAMERA MOVEMENT (top)

Hold the camera steady from the moment you press the shutter button until the picture comes out of the camera.

SUBJECT MOVEMENT (center)

Generally, ask your subject to hold still until the picture comes out of the camera. The subject should not move after hearing the first "click".

CLOSED EYES (bottom)

With flash, the firing of a flashbulb follows a fraction of a second after the first "click" of the camera. Some subjects tend to anticipate the flash, and blink their eyes when they hear the "click". The result is that their eyes are closed at the moment the picture is taken. Ask your subject to try not to blink until after the flash has fired.

DAYLIGHT PICTURES

THE ELECTRIC EYE

Exposure for daylight pictures is controlled by an electric eye that automatically sets the lens opening and shutter speed according to the light conditions it "sees" in the scene.

LIGHTING

Two lighting rules to remember for daylight pictures:

- Try to have the light fall on the subject from behind you, or from the side.
- Try to take pictures where the lighting on the scene is even – about as bright on the background as on the subject.

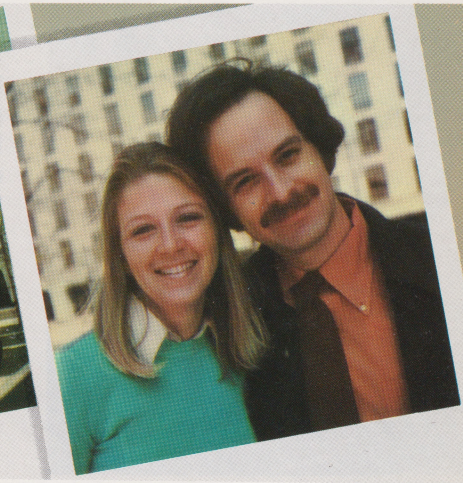
Excellent lighting conditions for outdoor pictures of people are found on bright, hazy days, or when a cloud covers the sun. Another good light is bright open shade – for example, next to a building on a sunny day with nothing overhead to block the light from the sky.

DAYLIGHT PICTURE HINTS

Move in close (far right picture) and keep the background simple; make your subject the main point of interest.

If the background is a large part of the picture, and the light on the background is brighter than the light on the subject (left picture), the electric eye will set the correct exposure for the background. Then the subject will be too dark. Move in close to your subject (right picture) so the background light will have little effect on the exposure setting.

If the background is a large part of the picture, and the background is much darker than the subject (left picture), the electric eye will set the correct exposure for the background. The subject will be too light. This time, move in close (right picture) to make your subject darker.



FLASH PICTURES

As a general rule, you should use flash indoors. You can take flash pictures of subjects from 10½ in. up to about 20 ft. from the camera.

Insert the FlashBar array into the socket, pushing it in firmly.

When all 5 bulbs on one side have been fired, the camera will not let you take another picture until you remove the FlashBar and turn it around for 5 more flashes. This feature prevents you from wasting

film. When all the bulbs have been fired, the camera will again stop operating until you remove the used FlashBar.

Flash is generally not recommended for outdoor daylight pictures.

When taking flash pictures of subjects near the camera (3 ft. or less), ask them to turn the head and eyes slightly away from the flash. This will avoid possible eye discomfort from the bright light of the flashbulb and will generally give a better picture. Flash should not be used for ultra-close-up pictures of faces.

Flash pictures should not be taken where the atmosphere contains gases or dust that may be ignited by a spark.

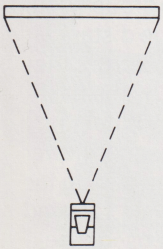
Four points to remember when using flash:

1. FOCUS CAREFULLY
Remember that, in addition to setting the camera for sharp pictures, focusing also influences exposure for flash pictures (see page 10).

2. WATCH THE BACKGROUND
Place your subject close to a colorful background, if you can (top left picture). Color adds interest to the picture; having the background near the subject will assure that it will be well lit.

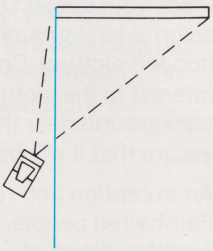
An exception (top right picture): Fair-haired people, objects with bright outlines, etc., can look effective against a dark (or distant) background.

3. ARRANGE GROUPS
All the persons in a group should be at about the same distance from the camera, to assure they will all be lit evenly by the flash (lower right picture). When they are at different distances (lower left picture), only the person for whom the camera was focused will be correctly exposed. The others will be too light or too dark.



4. AVOID FLASH REFLECTIONS

If you aim the camera directly at a reflective surface – a mirror, shiny wall, window, photograph, or painting – your picture will be spoiled by a reflection of the flash, a "hot spot." You can avoid this problem by standing to one side of your subject and shooting from an angle rather than head-on.



The same principle applies to people wearing glasses. Ask them to turn slightly away from the camera.

THE LIGHTEN/DARKEN CONTROL

For most pictures, leave the Lighten/Darken control at the normal position. However, if your main subject is too light or too dark in a daylight picture, you can use the L/D control to adjust the exposure for another picture in the same location, in the same lighting.

For a small change, turn it one mark (shown at right); for a greater change, move it two marks or more.

The control automatically returns to the normal position when the camera is closed.

The L/D control generally should not be used to correct flash exposure. If a flash picture is too light or too dark, check to be sure you have focused accurately.

NORMAL

LIGHTEN

DARKEN

TAKING PICTURES IN HOT AND COLD WEATHER

When it is hot, keep your camera, film and developing pictures away from hot "baking" conditions like direct sunlight, hot surfaces, and the glove or luggage compartments of a car.

When it is cold, keep your camera and film warm. Put each developing picture immediately into a warm pocket for at least three minutes.

For the most up-to-date information, see the back of your SX-70 film box.

ELECTRONIC FLASH

Some electronic flash units may work well with your SX-70 camera. Others may not be compatible with your camera for various reasons and may produce unsatisfactory results, or even damage the camera.

Before you buy an electronic flash unit, check with your dealer or with the manufacturer of the flash unit, to be sure the flash unit is suitable for use with your camera. If in doubt, contact Customer Service for information (see page 33).

CLOSE-UPS

Your SX-70 is especially designed to open a new world of beautiful, exciting close-up pictures. With no accessories you can come as close as 10½ inches. The closest pictures will show your subject at half its actual size. Be sure you have enough light, and hold your camera steady. You'll get best results with flash, in bright sunlight or open shade. In dim light, without flash, you'll need to use a tripod. Your camera has a tripod socket in its base.

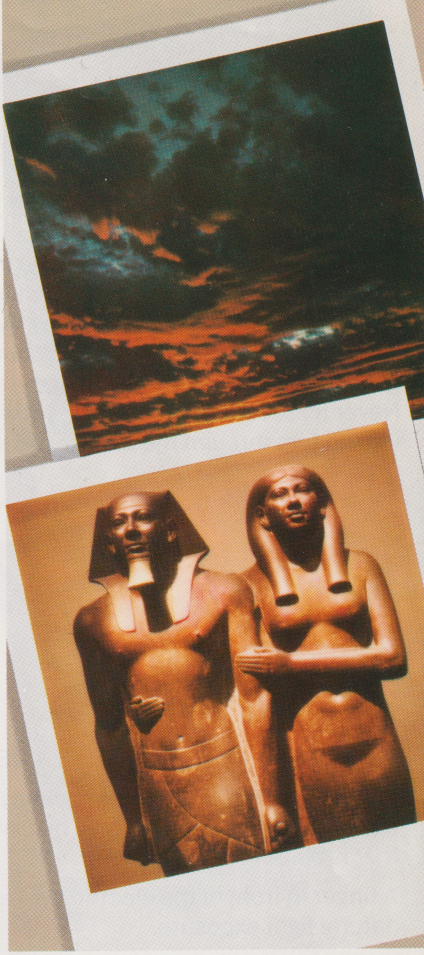
The professional way to get a sharp image when close to the subject is to set the focus wheel at its nearest setting, then carefully move the camera back and forth slightly until the subject is as clear and sharp as possible in the viewfinder.

If you want to get even closer, you can. The Polaroid Close-up Lens #121 (with Diffuser for flash pictures) lets you take life-size pictures of subjects as close as 5 inches from the camera. For more information, ask your dealer or Polaroid Customer Service.

TIME EXPOSURES

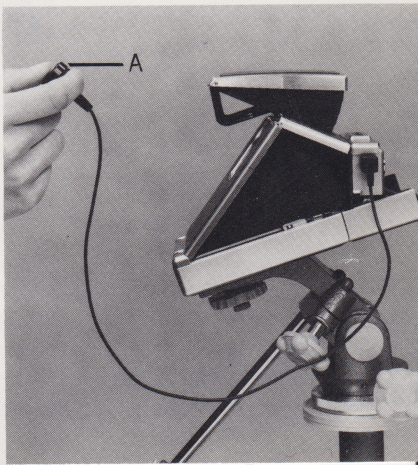
In dim light, the SX-70 can make automatic time exposures as long as 14 seconds. For best results, the light on the scene should be fairly even. Indoors, a bright light or window in the scene may "fool" the electric eye; the rest of the picture will be too dark.

SX-70 film gives the most natural colors when it is exposed in sunny daylight or with the light from a FlashBar, which closely matches daylight. You can also get beautiful pictures indoors with other kinds of lighting. Although pictures taken indoors without flash may not faithfully reproduce the colors of the subject, they often have a charm and beauty that makes them even more attractive and interesting than flash pictures of the same subject would be.



For time exposures, the camera should be on a firm support—a tripod is best. The Remote Shutter Button #112 (A) is helpful in preventing camera shake.

Press the shutter button gently, holding it in for at least a second —you will hear the mirror fly up. Then you can let go of the button and the camera will do the rest by itself. When the electric eye has completed timing the exposure, the shutter will close and the picture will come out and start to develop.



TROUBLESHOOTING

Always hold the camera as shown on page 8. Holding it in other ways can create a number of problems.

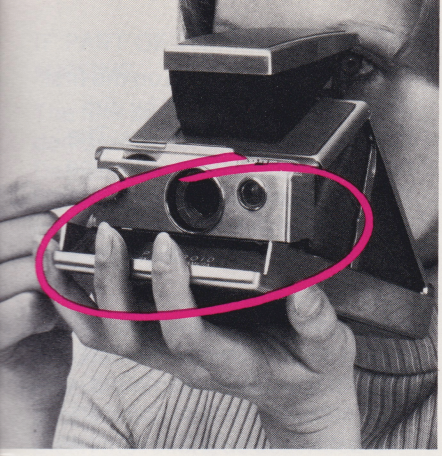
FINGERS BLOCKING THE EXIT SLOT will cause pictures with horizontal creases, yellow-colored areas, feather-like white areas, or a combination of these effects. Keep your fingers away from the picture exit slot. If a piece of film becomes jammed there, open the film door in dim light and gently rotate the rollers to move the film backward through the rollers. Never try to remove a piece of film without opening the film door. Forcing the film through the picture exit slot can damage the camera.

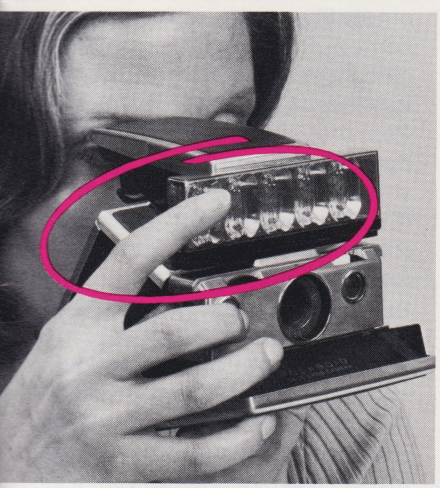
FINGERS IN FRONT OF THE CAMERA

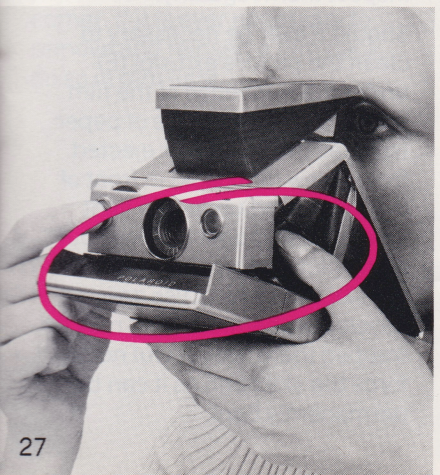
A finger in front of the FlashBar may reflect the flash back into the lens, fogging the picture. Or, it may block the flash entirely, causing a picture that is black or too dark.

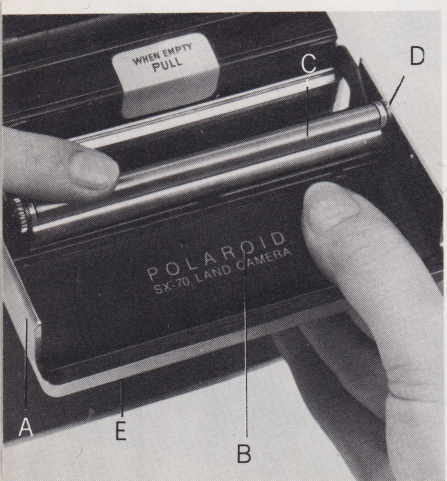
A finger in front of the electric eye may cause the camera to set a wrong natural light exposure.

FINGERS ON THE CAMERA BELLOWS may block movement of the mechanism inside the camera, causing pictures with the top part fogged, pictures with foggy or streaky light patterns, or outdoor pictures that are completely white. These defects will usually show up in the picture following the one taken with a finger on the bellows.









DIRTY ROLLERS

The bar pattern shown on the first picture may be caused by dirt near the ends of the rollers. The repeated spot pattern shown on the second picture may be caused by specks of dirt somewhere on the roller surface. To avoid these problems:

Before loading each new film pack, examine the rollers inside the film door. To prevent dust from entering the film compartment, it's best to do this while an empty film pack is still in the camera. Rest the back end of the camera on the table, or support it in some other way to prevent it from dropping. Open the film door (A) and depress the light shield (B) to expose the rollers (C). Use a finger to rotate the rollers, which should move freely. Remove any specks of dirt from them with a clean, lint-free cloth, moistened with water if necessary. Pay special attention to the raised ends (D) on the top roller, near which dirt may collect. The rollers must be kept clean; inspect them regularly.

Should it ever be necessary to clean the picture exit slot (E) under the front edge of the film door, insert a stiff piece of paper (such as the film cover ejected from a new film pack) in front of the rollers and under the light shield. Push it until it comes out of the picture exit slot. Move it in the slot until it removes any developer chemicals that may be trapped there. Be careful not to force the slot open as it can be permanently bent.

IF PART OF THE PICTURE IS MISSING

The film pack may have been damaged before picture-taking. Damage like this can occur if the film pack is squeezed while it is being loaded into the camera (see page 14).

In some instances, this problem may be accompanied by leakage of developer chemicals onto the rollers, the picture exit slot and onto the back of the picture. Clean the rollers, as described on the previous page, before taking further pictures. Avoid contact with the developer chemicals; please read the CAUTION notice on the back of the film box.

FOGGED FILM

White areas in the picture indicate that the film was fogged before it was exposed. Removing and reinserting a film pack in the light can cause this. There is seldom reason for removing an unfinished pack. If it is removed, the top picture will always be fogged; pictures beneath it in the pack may be fogged in one corner. If it is ever necessary to remove and reinsert a film pack, do so in dim light.

IF THE CAMERA DOES NOT EJECT THE FILM COVER OR FILM

When you insert a new film pack and close the door, or when you press the shutter button, the camera should do two things: make its usual motor noise and eject the film cover or a piece of film. If it does not do either, the battery in the film pack may not be working. Try another pack. If the film cover comes out this time, the battery in the first pack was probably dead. Return it to your dealer or to Polaroid Customer Service (page 33) and we will replace it.

If the camera makes its usual noise, but does not eject the film cover or film, the cause may be with the film pack, although not related to the battery in it, or it may be with the camera. Check by inserting another pack. If the film cover comes out of this pack, it indicates that the first pack was not working properly. Return it to your dealer or to Polaroid Customer Service (page 33) for replacement.

If the film cover does not come out of the second pack, the camera may not be working properly. Call Customer Service at the number given on page 31 and, if necessary, return your camera as described on page 33.

The camera will not operate when a FlashBar with 5 used bulbs facing front is on the camera (see page 20). If the camera does not operate when an unused *side of a FlashBar is facing front, turn the FlashBar around or insert a new one; if you can then take a flash picture, this means one side of the FlashBar was not working. If this should happen, please telephone Customer Service (see next page).*

IF THE CAMERA STOPS DURING A CYCLE

In rare cases, the camera may stop in the middle of an operating cycle, because the motor is not getting enough power to continue. (When this happens, you may not be able to close the camera fully. Never try to force it shut.) There are two possible reasons why the camera may stop:

One is when you jab at the shutter button instead of holding it until the picture comes out. The remedy is simple – press the shutter button again and hold it. The camera should complete its cycle. If it does not, open the film door in dim light and pull the pack out about an inch. Push the pack back in again and close the film door. The counter will reset to 10. The camera should complete its cycle, ejecting the top piece of film which will have been exposed to light and should be discarded.

The other reason may be that the battery in the film pack only had sufficient power to start the operating cycle, not to finish it. Remove the pack and insert an empty one – most empty packs still have some

power in reserve. If the camera completes its cycle, indicating that the battery in the first pack is dead, return the pack to your dealer or to Polaroid Customer Service (page 33) for replacement.

If you do not have an empty pack, you can use a fresh one, but you do risk losing one or more pieces of film. When you insert a fresh pack, it's possible that the film cover will stick out of the pack and the door will not close. Remove the film cover and close the door. If you can close the door, but the film cover is ejected part way, open the film door and remove the film cover by turning the rollers forward. Never try to force the cover through the rollers without first opening the film door.

If none of the suggested remedies makes your camera complete its cycle, call Customer Service at the number given below and, if necessary, return your camera for repair (page 33). Do not try to close it completely as this may damage the internal moving mechanism, which is in the mid-cycle position. For temporary storage or shipping, you can collapse the camera to the point where you feel a little resistance, but do not force it shut.

IF YOU EVER HAVE A PROBLEM WITH YOUR CAMERA OR FILM

Before you try anything else, call us. Our Customer Service department is as close as your telephone. One of our representatives will be glad to talk to you about your camera. We can be reached on weekdays from 8:00 a.m. to 5:00 p.m., your local time. From anywhere in the continental U.S.A. except Massachusetts call 800-225-1384 toll-free; from Massachusetts and anywhere in Canada, call collect (617) 864-4568.

CARE OF YOUR SX-70 SYSTEM

THE CAMERA

Treat your camera with care. Rough handling or dropping may damage delicate parts. Keep the camera closed when not in use. The lens and viewfinder will seldom need cleaning. If they do, blow off any dust, then wipe them gently with a clean, lint-free cloth. Regularly clean the rollers inside the film door with a similar cloth, moistened with water if necessary.

THE FILM

Polaroid SX-70 Land film, like all film, should be kept cool. If possible, store below 75°F (24°C). For longer storage, keep below 65°F (18°C). In its sealed box, the film can be refrigerated (not frozen). Let it reach room temperature before using it. This will take at least an hour.

To preserve its freshness, keep the film sealed in its protective box until ready for use. Then, take the same care of a loaded camera as you do your film. Keep in a cool place (but not in a refrigerator).

Avoid leaving your film in a hot place or in direct sunlight. A car's glove and luggage compartments, for instance, are not good places for your film.

THE PICTURES

When your SX-70 picture comes out of the camera, handle it by its wide white border. Don't bend or crush the picture as it develops, and never fold it. There's nothing to discard, nothing to trim. Cutting the picture's borders may open its structure and cause it to deteriorate.

Keep your SX-70 pictures in the Polaroid Album #115 for long preservation, convenient storage and attractive display. Though SX-70 pictures are extremely resistant to fading, like any color images they shouldn't be exposed for long to bright sunlight.

Fingerprints on your pictures can be easily removed. Simply "mist" the surface with your breath, then polish with a tissue or a soft clean cloth, just as you might clean eyeglasses.

OUR SERVICE POLICIES

The policies that have shaped our Customer Service and our repair practices have evolved during more than 20 years' experience with many millions of Polaroid camera owners. Those policies are based on a simple principle: customers should be treated fairly.

CUSTOMER SERVICE: AS CLOSE AS YOUR PHONE

Our staff of skilled Customer Service representatives is ready to give you any information or assistance necessary to help you get good pictures. If you ever have a problem with your camera or film, we urge you to get in touch with Customer Service promptly. There are three ways to do this.

CALL US, AT NO COST TO YOU

You can reach us weekdays from 8:00 a.m. to 5:00 p.m., your local time. From anywhere in the continental U.S.A. except Massachusetts, dial 800-225-1384, toll free; from Massachusetts and Canada, call collect, (617) 864-4568.

OR, WRITE A LETTER

The address is Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. If you write about a picture-taking problem, please enclose sample pictures and explain as clearly as possible the conditions in which the problem occurred. Also, state that your camera is the Model 2. Be sure to include a clearly printed return address.

OR, VISIT A SERVICE CENTER

Bring your pictures with you. The Customer Service representatives there will be glad to discuss your pictures with you, provide information, and offer help with any picture-taking problem.

IF YOU HAVE TO RETURN A CAMERA FOR REPAIR

Polaroid Service Centers offer walk-in service and many repairs can be made while you wait. If it is convenient for you to bring your camera to the Service Center, that is the fastest and best way to get it repaired. And while you are there, you can also talk with our Customer Service representatives about any picture problems you may have. If it is inconvenient for

you to visit our Service Center, you may either ask your Polaroid Land camera dealer to return the camera or you may mail it yourself.

Pack the camera carefully to assure that it will travel safely. If you're unsure about the container, we will, at your request, send a pre-addressed approved shipping carton to any point in the U.S.A. Address your package to the nearest Polaroid Service Center and send it by *insured* parcel post.

Whichever method you select, be sure to include a note describing the problem as clearly as possible and, if you can, include sample pictures which illustrate it.

Polaroid Service Centers strive to provide the fastest possible service consistent with high quality workmanship. The goal is to repair and ship all cameras within three to five working days and only rarely is a camera in a Service Center longer than that. Depending on the distance and the mail service, customers can expect to have their cameras back in 10-14 days from the time they originally mailed them to Polaroid.

IF YOU ARE TAKING YOUR CAMERA OUTSIDE THE U.S.A.

Try to anticipate your needs and take an adequate supply of SX-70 film and FlashBars with you. Or before leaving, check with the nearest Polaroid Customer Service office (list on back cover) for places of supply in other countries.

FULL ONE-YEAR WARRANTY

If your camera proves to be defective within the warranty period we will repair it or, at our option, replace it with a similar camera without charge. The warranty applies whether you do or do not return the registration card to us.

The warranty period is one year from the original date of purchase. To verify the warranty period, you should keep the sales slip or other proof of the purchase date. Without this information, the warranty period is two years from the manufacturing date on the camera.

Cameras within warranty mailed to us for service from inside the U.S.A. will be returned with a postal refund approximately equal to the cost of insured parcel post. We will also give you a free pack of film.

This warranty does not cover damage caused by accident, misuse, or tampering with the camera, and a charge will be made for such repairs.

For warranty service, the camera must be returned to and repaired by a Polaroid Service Center or Authorized Service Center. You can return the camera through your Polaroid camera dealer. If that is not convenient, see your camera instruction book for information on how to return the camera, or call Customer Service toll free at 800-225-1384 (in Massachusetts and Canada call 617-864-4568 collect).

This warranty gives you specific legal rights, and you may also have other rights which vary from state to state.

This warranty excludes all consequential damages. Some states do not allow the exclusion or limitation of incidental or consequential damages, so the foregoing limitation or exclusion may not apply to you.

POLAROID SERVICE CENTERS AND OFFICES

CALIFORNIA
Polaroid Corporation
875 Stanton Road
Burlingame 94010

Polaroid Corporation
2040 E. Maple Avenue
El Segundo 90245

GEORGIA
Polaroid Corporation
3720 Browns Mill Road, S.E.
Atlanta 30315

HAWAII
Polaroid Corporation
Suite 153
841 Bishop Street
Honolulu 96813
Telephone: (808) 524-3911

ILLINOIS
Polaroid Corporation
2020 Swift Drive
Oak Brook 60521

MASSACHUSETTS
Polaroid Corporation
89 Second Avenue
Waltham 02154

NEW JERSEY
Polaroid Corporation
P.O. Box 607
W-95 Century Road
Paramus 07652

OHIO
Polaroid Corporation
4640 Manufacturing Road
Cleveland 44135

TEXAS
Polaroid Corporation
9029 Governors Row
Dallas 75247

PUERTO RICO
Polaroid Caribbean Corp.
Charlyn Industrial Park
Road 190, Km 1.7
Carolina 00630
Telephone: (809) 768-1119
Mailing address:
P.O. Box 2032, Ceramica Annex
Carolina 00630

AUSTRALIA
Polaroid Australia Pty. Ltd.
2-12 Smail Street
Ultimo, N.S.W. 2007
Telephone: (02) 211-5200
Mailing address:
P.O. Box 335
Broadway, N.S.W. 2007

AUSTRIA
Polaroid Ges.m.b.H.
Kegelgasse 27
1031 Wien, Postfach
Telephone: (0222) 73 25 47

BELGIUM
Polaroid (Belgium) S.A.-N.V.
113 Rue Colonel Bourg
Kolonel Bourgstraat 113
1140 Bruxelles-Brussel
Telephone: 02-736.10.00

BRAZIL
Polaroid do Brasil Ltda.
Rua Almirante Marques Leão 408
São Paulo 01330, S.P.
Telephone: 288-2470
Mailing address:
CAIXA POSTAL 2908
São Paulo 01000

CANADA
Polaroid Corporation of Canada, Limited
350 Carlingview Drive
Rexdale, Ontario M9W 5G6
Telephone: (416) 677-3680

Polaroid Service Centre
8449 Main Street
Vancouver, B.C.
V5X 3M8

DENMARK
Polaroid A.S.
Blokken 75
3460 Birkerød
Telephone: (02) 817500

FRANCE
Polaroid (France) S.A.
Office:
57, rue de Villiers
92202 Neuilly
Telephone: 758-13.25
Repairs:
1, rue Ambroise Croizat
95100-Z.I. Argenteuil

GERMANY
Polaroid GmbH
6 Frankfurt 73
Königslacher Strasse 15-21
Telephone: 0611-66781

GREAT BRITAIN
Polaroid (U.K.) Ltd.
Ashley Road
St. Albans
Hertfordshire AL1 5PR
Telephone: St. Albans (0727) 59191

HONG KONG
Polaroid (Far East) Limited
12th Fl. Block "B" Watson's Estate
8 Watson Road, North Point
Hong Kong
Telephone: 5-718252

ITALY
Polaroid (Italia) S.p.A.
Via Piava 11
21051-Arcisate (Varese)
Telephone: (0332) 470711

JAPAN
Nippon Polaroid K.K.
Mori Bldg. No. 30
9, Nishikubo Tomoe-cho
Shiba, Minato-ku
Tokyo
Telephone: (03) 434-5201

MEXICO
Michelmex S.A.*
Apartado Postal #6-952
Mexico 6 D.F.
Telephone: 5761914

THE NETHERLANDS
Polaroid (Europa) B.V.
Verkoopkantoor Nederland
De Boelelaan 32
P.O. Box 7949
Amsterdam – 1011
Telephone: 020-46-2011
Repairs:
Parallelweg 37b
Enschede

NEW ZEALAND
Polaroid New Zealand Ltd.
Augustus House
15 Augustus Terrace
Parnell, Auckland 1
Telephone: 71-682
Mailing address:
P.O. Box 37-046
Parnell, Auckland 1

NORWAY
Polaroid (Norge) A/S
Industriveien 8B
Postboks 80
1473 Skårer
Telephone: (02) 70 47 10

PANAMA
Polaroid Interamerican, S.A.
P.O. Box 2167
Colon Free Zone
Telephone: 47-7285

SOUTH AFRICA
Frank & Hirsch (Pty.) Ltd.*
P.O. Box 1803
Bree and Nugget Streets
Johannesburg
Telephone: 28-3020

SWEDEN
Polaroid AB
Bredholmsgatan 10
Box 204
127 24 Skärholmen
Telephone: Stockholm 08/710 08 50

SWITZERLAND
Polaroid A.G.
Hardturmstrasse, 175
8037 Zürich
Telephone: (01) 44-72-72

*Authorized Service Centers

ADDITIONAL SERVICE CENTERS: Besides Polaroid's own Service Centers listed here, there are Authorized Service Centers in the U.S.A. and Canada as well as in many other countries. For details, write to the nearest Polaroid Service Center or to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. Or, call Customer Service toll-free at 800-225-1384 from anywhere in the U.S.A. except Massachusetts. From within Massachusetts, and from Canada, you may call collect at (617) 864-4568.

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